

THE BELLOWS

18th GREAT YEAR

January 16, 1997

Puget Sound Photographic Collector's Society, Inc.

Vol. XVIII No. 4.

WHAT

NEXT REGULAR MEETING OF PSPCS

WHERE

DES MOINES MASONIC TEMPLE 2208rd S. 223st. (Take Midway exit #149 west off I-5..go to first stop light west of Pacific HWY. S...turn right.)

WHEN

Thursday, January 16th 1997..7:30 till 10:00 p.m. (doors open about 6:30)

WHY

Short business meeting..Show & Tell..auction (one item per member please).. door prizes..member trade & sell tables. Program will be member Bob Kelly showing and discussing his pictures, both new and old, of the train tunnel construction through Stevens Pass.

EDWARD JERNBERG DIES: (AUGUST 2, 1923 to December 11, 1996)

Long time member Ed Jernberg succumbed, after a long illness, on December 11, 1996 in Bremerton, Washington. Ed had been one of the most knowledgeable members of P.S.P.C.S. His willingness to share information, his delight in his collection and his ability to "horse-trade" made Ed a real joy to see at our meetings and yearly show. He will be missed!

DUES ARE ONLY TEN DOLLARS:

Please send in, or pay at the meeting, your 1997 dues to Ms. Shirley..P.O. Box 70 Ronald, Wa 98940. Thank you!

MORE CAMERA SHOWS:

The new (we know nothing about it) camera show is on January 25, 1997. One day with Saturday set-up. For all information call (503) 283-2940. This is in Portland.

The first 1997 Vancouver B.C. Camera Show & Swap Meet will be on Sunday March 30th at Jericho Hill Centre..4196 W. 4th Ave. 120 tables \$30.00 each..\$3.00 admission for 10 to 4 pm. \$15.00 earlybird at 9 a.m. Call Siggi for reservations and info. Telephone and fax 604 941-0300.

ITS SHOW TIME:

With this Bellows you received our 1997 Show Brochure and display table application. As a P.S.P.C.S. member (paid up of course) you are the first people to receive the brochure/application. If you would like to sell and or display you should fill out the form(s) and send them in NOW!! In about ten days non club members will be notified. We sold out all 250 sales tables in THREE WEEKS last year. Don't miss out!!

Thanks The Photographic Historical Society
Newsletter Ed.

This Month's Mystery Question-

According to **IDSystems** magazine, approximately how many rolls of 110 film does Kodak produce during a shift (there are two shifts a day)?
For added points, how many cartons' worth is this?

Answer at end of newsletter

****BACKSIDE INFORMATION****

P.S.P.C.S., Inc.'s special December Christmas meeting came to order at 7:33 p.m. with 37 members and five guests present. Minutes of November meeting were approved. Treasurer reported we still had funds after the Christmas buffet food was paid for. People are paying their 1997 dues. Thank you!

OLD BUSINESS:

The 1997 Show Committee reported that all was on schedule. The brochure etc. printing had been done and all members would receive a brochure with their January Bellows.

NEW BUSINESS:

Nothing of note! Members spent the time eating and drinking sparkling cider and straining to hear Santa's jingle bells.

SHOW & TELL..AUCTION..DOOR PRIZES:

There were several interesting show & tell items. They were shown by seven different members. Four items were auctioned. Three sold one did not. Bill Kimber, Ray Hackbarth and Mike Comstock won door prizes. (We had three this month due to the generosity of Ray Kirlin who donated a third prize.)

SANTA ARRIVES:

As he had promised Santa arrived to give out gifts to all who chose to believe. Darrel Womack's little girl had the first number picked and thus had her pick of all the gifts at the beginning and the end. The gifts seemed interesting and most people chose to keep the gift they picked; and not trade. Bill Kimber did trade and Shirley may never forgive him...or her grand daughter. There was much food left. It is hoped more members will partake next year.

Meeting adjourned at 9:11 p.m. for more eating/trading and petting of Santa's reindeer.

The following is used with thanks to The Photographic Historical Society Newsletter. Ed.

ARGUS, Industries, Inc., is still soliciting C3 cameras for their promotional program commemorating the 60th anniversary of Argus. So far they have collected less than 150 cameras and require 350 to begin the project- which you may recall is a special commemorative edition C-3 based on remanufactured cameras. Their offer is \$20-25 per late model C-3. They hope to have at least 300 cameras prepared by the end of the year. No information on what the rebuilt models will sell for. For info call (847) 297-8900.

Is the Darkroom dead? Not according to Omega/Arkay, present makers of the Omega enlarger line. There are more than 250,000 D5XL enlargers being used worldwide. And yes, there are parts available for many older Omega enlargers. The address is 191 Schaeffer Ave. Westminster, MD 21157. (410) 857,6353



THE BELLOWS Newsletter is published 10 times per year by Puget Sound Photographic Collector's Society, Inc. Information for The Bellows should be sent to: Bill Kimber 1413 Weathervane Dr., Tacoma, WA 98466-5712 (206) 564-4046.

Dues are \$10.00 per year and should be sent to Secretary/Treasurer Shirley Sparrow P.O. Box 70, Ronald, WA 98940 (509) 649-2477. P.S.P.C.S. members receive first notification of our spring show.

PRESIDENT: DAVE STUDEBAKER, (206) 582-4878

This is the second of two articles by P.S.P.C.S. Member Robert Peters on Mr. Peter Gowland and his Gowlandflex. They first appeared in CameraShopper. Ed.

Peter Gowland—A Career Focused on Beauty
Robert Peters ©1996

Many of us have been more or less familiar with Peter Gowland's classic pin up photography over the years. I had the pleasure of talking to him recently and asked him a few questions about his experiences. Gowland is charming, and I found what he told me fascinating, so I thought others might enjoy reading what he told me.

Gowland has written over 20 books related to portrait and glamour photography and has been photographing beautiful women for over 50 years. In fact, if there is a "Father of Glamour Photography" in America, Peter Gowland is a strong contender. He is now 79 years young and still too darned busy to retire. His wife of 54 years, Alice, still plays an active role in the business. She has been his agent, bookkeeper, publicist, and assistant. Peter freely credits her with much of his success. Peter married Alice Adams in 1941. Alice was working as a secretary at Lockheed when he met her. Peter asked to photograph her, and she was flattered. In looking at the results, Alice said, "These are the best photographs I've ever had taken." A few weeks later they were married. The Gowlands enjoy life, as can be seen in the accompanying photograph (See Photograph "C". Christmas Season postcard, Gowlands the "royal couple".)

While perhaps best known for beautiful "pin ups," the list of celebrities the Gowlands (they are a team) have photographed is a Hollywood "Who's Who". Just a few names taken at random include Jane Russell, Dinah Shore, Jayne Mansfield, Jonathan Winters, James Garner, Joan Collins, Mohammed Ali, Ann-Margaret, Rocky Marciano, Raquel Welch, and Andy Williams.

Peter and Alice have sold at least 1,000 magazine covers. Alice has even appeared on a few covers herself—representing a home "repair-person" type on several Popular Mechanics covers. The Gowlands sold nine *Playboy* centerfolds, but gradually stopped submitting candidates because it was too much of a gamble. If *Playboy* didn't take the photographs they had to be destroyed, as the girls would only agree to having them in *Playboy*.

Their work has been used in advertising for Black Velvet, Smirnoff Vodka, and Lancer's Wine, Polaroid, Kodak, GE, NBC, and many airlines. Peter has invented 21 cameras and built movie equipment used by Kodak, Polaroid, Life, the FBI, the US Army, Navy and Air Force and the Postal Department. He has been a movie photographer for Wide World of Sports and the NFL.

Peter grew up on the motion picture sets of Hollywood and appeared in his first film when six weeks old. Peter's Father was Gibson Gowland, an English character actor appearing mainly in American films, such as *Greed* (1923), *Phantom of the Opera* (1925), *The Doomed Battalion* (1932), and *The Secret of the Loch* (1934). His mother was an actress and screenwriter. Peter began first grade in London, but later, when his father and he returned to

California, he attended a British military academy in Hollywood. Later he attended the Hollywood Professional School. Peter had no trouble getting jobs as an extra, a dancer, or as a "double". (On one occasion Peter doubled for a young actor named Ronald Reagan.) In fact, Peter worked for eight years at every major motion picture studio. It was while working as an actor that Gowland learned glamour lighting.

From 1942 through 1944, Peter worked as an engineering and motion picture photographer for North American Aviation. He and Alice worked evenings and weekends taking portraits and speculative photographs. In 1945, Peter was sent to Europe with the Air Force where he was in charge of the photo lab at Furstenfeldbruck, Germany. During World War II, pin ups became popular with soldiers. Alice sold some of Peter's pin ups during the war, while Peter was in the service. Peter was discharged in 1946, built their first studio-home, and decided to go into freelance glamour and portrait photography. Their current home, designed by W.F. Overpeck, was built in 1955 by Peter and Alice in the Santa Monica hills. It is beautiful, and incorporates a studio, dressing rooms two offices and two photo processing labs.

Peter told me that if he had a "break" in his career, it was his location: "Just like

in real estate--location, location, location." Hollywood was progressive, Mecca of the "California Girl", and accepted his pin up photography. Conservative communities elsewhere might not have.

For his medium format work, Gowland used a total of 17 Rolleiflexes until 1955, when he switched to Hasselblad for its interchangeable lenses and backs. For large format work, there was nothing quite suited to his needs, so he built his own twin lens reflex--the "Gowlandflex"--in 1957

Today, Peter's photographic equipment manufacturing business occupies 75 per cent of his time and produces 25 per cent of his income. Why does he build cameras? Partly for relief from the studio, and partly for the satisfaction of building something. Gowland says, "You can't do just one thing and keep it fresh."

Glamour photography has changed over the years, according to Gowland. Models used to work for very little or even nothing. Today, they have an agent, come with a contract having paragraphs of fine print, and may command fees of \$1500 per day. There is little opportunity to get acquainted with the model--the clock is running when she walks through the door. Alice helps with bookings, billings, and getting the model ready, so that Peter is free to concentrate on the session and use the time efficiently.

Peter and Alice have two grown daughters. His grand daughter--Tracy Rosenthal--continues the Gowland family tradition. Tracy has worked as a First Assistant Director on such films as *Beethoven*, *The Fabulous Baker Boys*, and *The Hunt for Red October*.

Gowland said he has considered selling his camera business and slowing down, but that no one has caught him in the right mood. I'd guess that if you are doing exactly what you want, free to do it the way you want, and enjoying the people you meet, why would you quit?

The following letter, written in 1936, points up once again that the "art of selling" has been around a long time. Do you think you would get an E-mail like this from Bell & Howell Today? Ed.

BELL & HOWELL COMPANY

J. H. HARRIS
PRESIDENT AND TREASURER

A. S. HOWELL
VICE PRESIDENT

C. A. ZIERBARTH
SECRETARY

GENERAL OFFICES AND FACTORY
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CHICAGO, U.S.A.

NEW YORK
HOLLYWOOD
LONDON
CABLE ADDRESS
"BEHOW"
CHICAGO
ALL CODES

Mr. Mervin Werth
Willamina
Oregon

October 10, 1936

Dear Mr. Werth:

Thank you very much for your expressed interest in our cameras and projectors. The enclosed catalog will tell you just what equipment will best suit your purpose, whether it be to record a safari through darkest Africa, or Junior's raid on the family ice-box.

Summertime has gone. It hurried away while the katydids were gossiping, telling their perennial tale of early frost. Hot weather and its languor have given way to the renewed vigor of the Autumn, to the activities marking a new season. Grand movie-making days are upon us! Who doesn't thrill to a completed forward pass - to the very word "touchdown"? Who is there who doesn't stop to wonder at the flaming color of the Autumn countryside? With a FILMO these are yours forever, yours in their own true colors!

The children are back in school, and if you are cagey with your FILMO, you can lift a living page from their school days and preserve it for their own children. There will be bracing sorties in the Autumn woods, after bittersweet and nuts, and all kinds of activities you will want to record and keep for your own enjoyment.

Not long ago, I was looking through the old, red-plush family album, and as I turned from one daguerreotype to another, I could not help comparing the photographic record of the nineteenth century with the modern way of recording family history. What I would not give for movies of my grandfather as a young man, in his tight trousers, fancy vest, and watch-fob big as a log-chain! And there was my Aunt Dora, standing stiffly beside a vase of cat-tails - leg-o-mutton sleeves, bustle, pompadour, and all. I dare say that if all the dear old people in that family album could walk across the living screen as they were in the days of their youth, those films would be handed down as a family heirloom.

We are all constantly changing, and the movies we do not make now, can never be made again. The only regret experienced by those of us who are making pictures is that we did not start our pictorial family history before. Why not start your heirloom movies with the activity of the children and all the family this Fall? Replace the fading tintype with the enduring, brilliant color of the new movies!

You will receive every consideration and service if you will drop in and ask for a demonstration at J. K. Gill Company, Fifth & Stark Streets, Portland.

Very truly yours
BELL & HOWELL COMPANY

Manager
Consumers' Division
Sales Department

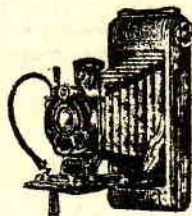


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WORLD'S LARGEST MANUFACTURER - MOTION PICTURE CAMERAS AND CINE EQUIPMENT

ANSWER TO THIS MONTH'S MYSTERY QUESTION:

Approximately 100,000 rolls of film, or
500 carton's worth.



The following is used with much thanks to the Cascade Panorama Newsletter of Portland, Oregon. Ed.

InQUIZitorial

by Ron Kriesel

Did You Know: How many folding cameras (models, types - not variations) did the Eastman Kodak Company make which used 127 film? I suppose a complete list would include all the variations and various color combinations. However, this should get you started.

As a rather general answer, here is a list of Kodak folding cameras using 127 film which was compiled from *Collectors Guide To Kodak Cameras* by Jim & Joan McKeown. The 127 film size was introduced in 1912 for Vest Pocket Kodak Camera (27th roll film size since Kodak began numbering with 101 for film introduced in 1895). It was designed for eight 1-5/8 x 2-1/2 in. exposures per roll and was later used for twelve 1-5/8 in. square exposures or sixteen 1-3/16 x 1-5/8 in. half frame exposures. Kodak discontinued its manufacture in July 1995.

1. Vest Pocket Kodak Camera - 1912-1914; 2 lens types
2. Vest Pocket Autographic Kodak Camera - 1915-1926; 8 lens types
3. Vest Pocket Kodak Special Camera - 1912-1914 (Zeiss lens)
4. Vest Pocket Autographic Kodak Special Camera - 1915-1926; 6 lens types
5. Vest Pocket Kodak Model B Camera - 1925-1934; 3 lens types
6. Vest Pocket Kodak Series III Camera - 1926-1933; 3 lens types
7. Vest Pocket Kodak Special Camera (Later type) - 1926-1935; 2 lens types (The previous 3 listings also had autographic feature.)
8. Vanity Kodak Camera - 1928-1933; all are Vest Pocket Kodak Series III Cameras; with a satin lined case with matching colored covering
9. Vanity Kodak Ensemble - 1928-1929; all are Vest Pocket Kodak Model B Cameras with Vanity Kodak Model B enscribed on the shutter face; with lipstick, compact, mirror and change pocket
10. Kodak Petite Camera - 1929-1933; all are Vest Pocket Kodak Model B Cameras; in several are deco designs
11. Kodak Ensemble - 1929-1933; as above with Kodak Petite Camera
12. Kodak Coquette Camera - 1930-1931; Petite in blue with lipstick holder and compact
13. Boy Scout Kodak Camera - 1929-1933; Vest Pocket Kodak Model B Camera in olive drab
14. Girl Scout Kodak Camera - 1929-1934; Vest Pocket Kodak Model B in green finish
15. Camp Fire Girls' Kodak Camera - 1931-1934; same as above in brown finish
16. Kodak Vollenda Camera - 1932-1937; made in Germany; 3 lens types
17. Jiffy Kodak Vest Pocket Camera - 1935-1942; plastic body